

# THE LITTLE FLOWER MAKER



LONDON, A.N. MYERS & CO., 15 BERNERS STREET, OXFORD STREET.



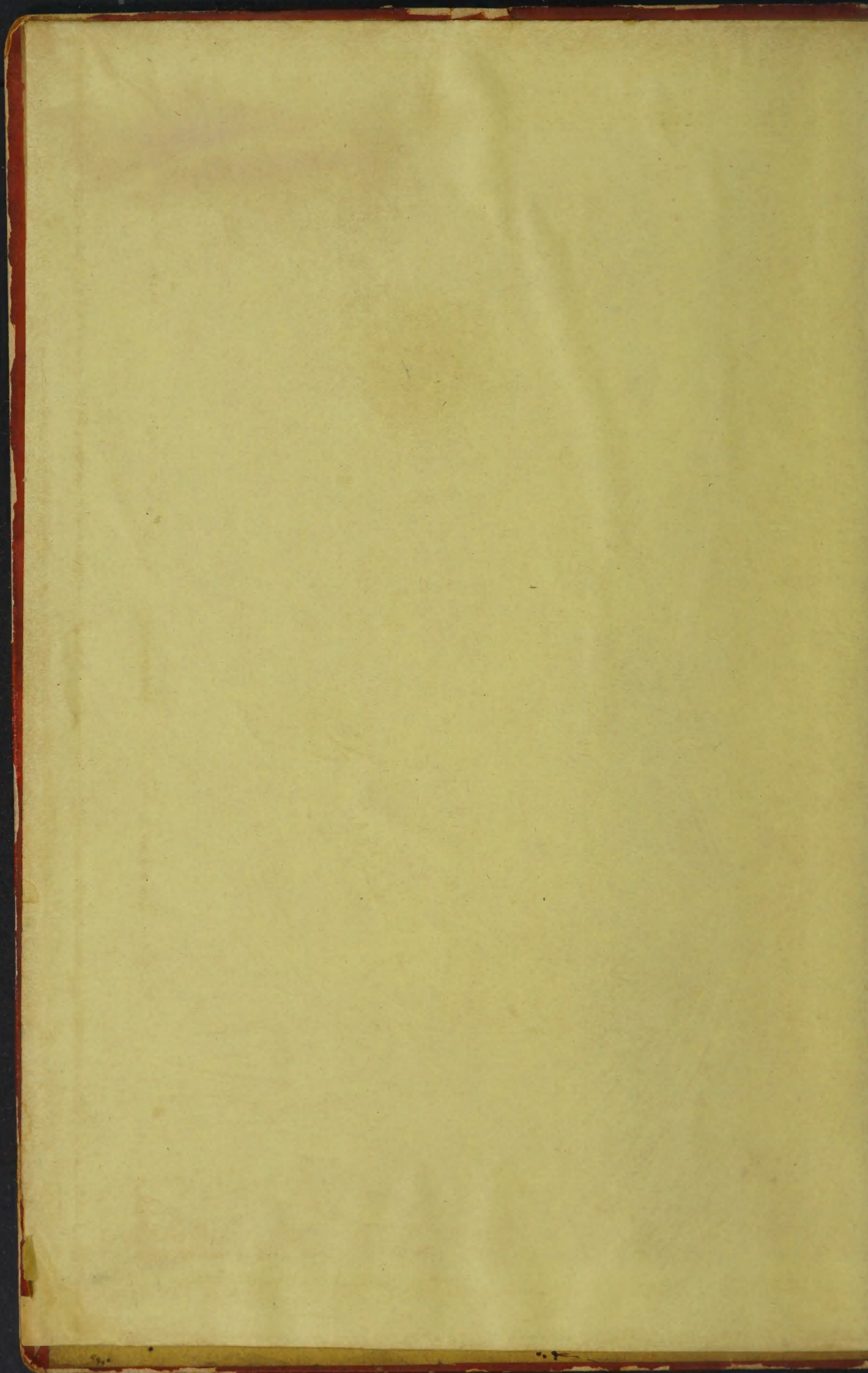






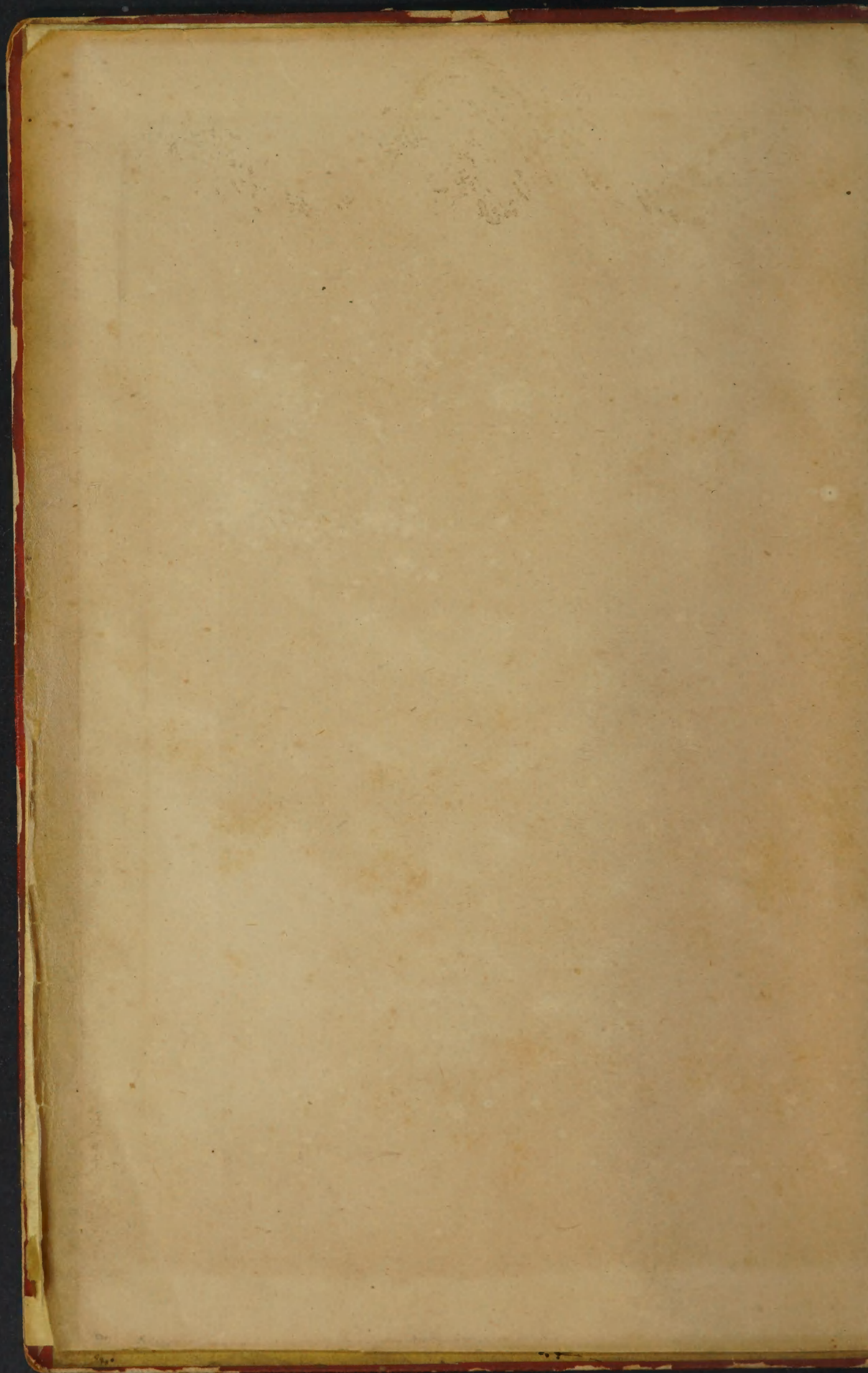














# THE LITTLE FLOWER MAKER.

---

## INTRODUCTION.

The clever author of this pamphlet, Mrs. Peachey, a first-rate artist in her department, is too favourably known to the public, by a former work on Modelling Wax Flowers, for it to be necessary to expatiate on her talents. Realizing the legends of the fabled divinities of old, flowers spring up, if not beneath her feet, at least beneath her hands, which is more to the purpose; and it is to enable her youthful friends, who have often admired specimens of her skill, to become adepts in the charming art of paper flower making, that the following pages have been indited.

Paper flowers are not to be looked down upon, because they possess less artistic beauty than wax or cambric flowers, and there is the great argument in their favour, that they are far easier to produce; moreover, all young ladies who may be averse to the trouble of modelling in wax, and dislike soiling their fingers, may safely apply themselves to the manufacture of paper flowers. If kept under a shade, such flowers are very durable; and even when left uncovered, which is preferable, as looking more natural, they still retain their beauty for a considerable time, and as the cost of making them is small, and "the trouble's the pleasure," they can easily be replaced by industrious little hands.

Unless we are much mistaken, the "Little Flower Maker" will be welcome wherever it becomes known, more especially to



those who, living at a distance from any large town, are not able to secure the assistance of an adept in the art. They can, however, by studying the diagrams in the accompanying portfolio, succeed in teaching themselves how to use them. Think of the pleasure our young friends will experience, when, having mastered the rudiments of the art, and able to prepare their own materials, they will have acquired the power of copying any flower that strikes their fancy! What a legion of tiny flowers, modestly hid in the woods, and born to "blush unseen," as Gray so beautifully says, may thus have their likenesses taken, and treasured up! And if, as another delightful poet declares, flowers are "little apostles," that preach most eloquent sermons, surely, flower-making can never be deemed a frivolous art, since it calls our attention to the bounteous gifts of the creation, in which the beautiful, as well as the useful, have been so marvellously blended.



## THE ART OF MAKING PAPER FLOWERS.

By MRS. PEACHEY.

---

It may, perhaps, surprise many Ladies, that one who has so long been known as a Wax Modeller, and who was the first to enjoy the privilege of being styled "Artist in Wax Flowers to Her Majesty," should have given her attention to *paper flowers*. But feeling the necessity of meeting the wishes of numerous Patronesses, and having been solicited by many Pupils to teach the art of making paper flowers, I determined to try to imitate Nature as closely as possible, and I trust I may say, without presumption, that I have succeeded equally well with *paper* as with *wax*, in producing flowers which have given general satisfaction. Of course, paper flowers will never supersede those modelled in wax; still each kind is beautiful and useful in its way. Wax flowers can only be placed in drawing-rooms, &c., under glass shades, whereas those made of paper may decorate the dinner table, conservatory, or any place where a shade could not be conveniently placed. They are also pretty as plants. Pots of Roses, Rhododendrons, Chrysanthemums, are all very effective. There are many exotics which cannot be imitated in paper without the assistance of wax, but the general sorts of summer flowers may be reproduced, so as to look very natural. I, therefore, purpose giving instructions relative to those which I have found most successful.

Before doing so, however, I will relate an anecdote, which may amuse some of my younger readers. At the period of Her gracious Majesty's marriage, I made hundreds of bouquets. A few years since, a gentleman called at my establishment, and inspected my works of art with evident satisfaction. He represented himself as being a great admirer of flowers; wax imitations well executed he prized exceedingly, and he possessed a very rare specimen, in fact, a perfect gem, which

he should like me to see. I, of course, was anxious to behold such a master-piece of art, and accordingly he sent his footman with a small box, with strict orders to be particularly careful in conveying the same. After removing sundry pieces of tissue paper, and cotton wool, my surprise may be easily imagined, when I beheld one of the identical bouquets which I had myself manufactured, upon the joyous occasion previously alluded to. I hope I may be pardoned for expressing and feeling a certain degree of pride, upon inspecting this royal relic of my own hands; still, I am not blind to the fact, that the happy occasion, for which the bouquet had been prepared, namely, the nuptials of our beloved Sovereign, had materially enhanced its value in the estimation of its possessor.

To show how closely flowers may be imitated, I will relate another anecdote. A lady of high birth, who was a pupil of mine, had an only son, a sweet boy, whose health was very delicate, and on whose account much anxiety was felt, not only by his parents, but also by their extensive circle of friends. Upon the occasion of his recovery, from one of his illnesses, a lady called to congratulate him and his mother upon his convalescence. The room was decorated with flowers, which my pupil had made under my directions. There were hyacinths upon the mantelpiece, as well as roses in the room. Before the day was over, a letter was received from the visitor, strongly advising those *real flowers* to be removed, as their perfume had given the lady a head-ache, and must be, she was sure, very injurious to the youthful invalid.

Now, if my young readers will take the trouble to follow my instructions, I have no doubt as to their ultimately becoming able to deceive the beholders of their handiwork with equal success.

I think I may add, without being taxed with undue partiality in favour of my own art, that flower-making offers many advantages over other sorts of fancy work. First and foremost of these, is the consideration that the sight is not likely to be injured, as the eye need not be fixed. Neither need the body be bent—a matter of much importance to growing girls, many of whom have suffered affections of the chest, and others been disfigured for life, by continually stooping over the embroidery frame. Then, as regards minor considerations, it



is a sociable art, as it does not absorb the attention sufficiently to exclude conversation. Nor can monotony ever be felt in this agreeable employment, for fresh varieties are continually springing up in the floral kingdom, and a visit to the Botanical Gardens or to Kew, will, at all seasons, afford fresh specimens worthy of imitation.

The following materials are required for making paper flowers :—

Tissue-Paper of various shades.	A cake of Sepia.
A wooden Boule or Moulder.	A cake of Crimson Lake.
A large Pin.	Six Paint-Brushes.
A pair of Pincers.	A few bunches of Stamina.
A pair of Scissors.	Some Gum-Arabic.
A bottle of Carmine.	Some skeins of Wire.
A bottle of Ultramarine.	Some Floss-Silk.
A bottle of Chrome Yellow.	A Lead-Pencil.
A bottle of Down.*	

To prepare the Gum, it should be well pounded, and then covered with cold water. It should be used rather thick.

The most prominent portion of ordinary flowers is the *petal*, the leafy part of the flower. It should generally be made of tissue paper, of the colour of the natural flower; and if required to be variegated, the requisite appearance can be produced by a judicious application of paint. The sheets B, C, D in the portfolio, show the shapes of the petals of various flowers, and the tissue paper should be cut out according to these patterns. It will be noticed that for some, as the Camellia (No. 3, sheet B), the petals have to be cut out separately, and that there are more patterns than one; for such flowers several petals must be cut out after each pattern, according to the number in the copy, or in the natural flower. In some cases, as with the Geranium (No. 8, sheet B), all the petals should be cut in one piece. In other instances, as with the Rose (No. 15, sheet C), several petals must be cut out in one piece, and there must be several such pieces (in this instance graduated in size) cut out, and all fastened to the stem. The petal may be attached either by

\* The *down* is used to produce the hairy appearance observed in some flowers, it should be sprinkled over a thin layer of gum.

gum, by winding floss-silk around, or by threading them on the wire stem. To take the pattern of the petals from a real flower, they should be carefully removed, and the different sizes sorted. Then the shape of one of each set may be taken in the following manner:—The petal should be placed upon a sheet of writing paper, holding it down firmly to the paper with the point of the fore-finger of the left hand. A large brush, containing very little colour, should then be taken in the right hand, and passed gently round the edge. The exact form will thus be left upon the paper without tearing the edges of the petal, even though it might be unusually fragile.

The *calyx* is the cup-shaped leafy part at the top of the stem of the flower, encircling the under portion of the petals. It has the appearance generally of very small leaves joined together in a circle. It should be made of green paper, and be fastened to the top of the stem by threading it on the wire, or otherwise.

The *stamina* are the long pin-shaped parts of the flower surrounded by the petals. They may be made of thin wire covered by paper of the requisite colour in the same manner as the stem, and the knotty part at the top can be formed by winding a narrow strip of tissue-paper several times round.

The *pistil* is situated in the centre of the stamina, and has a similar form, but is larger and more prominent. It may be made in a similar manner.

The *corolla* is the foundation of the flower, the part situated nearest to the stem, and from which the petals, stamina and pistil proceed. It may be formed of a tuft of wool.

The *stem* should be a piece of wire, and the natural green appearance may be produced by winding a narrow strip of green paper around it in a spiral direction, and in this way leaves and other stems may be attached; or they may be more securely joined by wire, and this then concealed by winding the paper around.

The *leaf* should be made of stiff green paper, and may be creased by the pincers, to produce a representation of the natural vein-shaped lines.

The component parts of many flowers are procurable, painted and stamped ready for use, by which plan, not only a great deal of trouble is saved, but a better article is obtained than an unskilled amateur can prepare. Moreover, they are very cheap, being manufactured by machinery. Those recom-



mended especially, are Carnations, Cinerarias, Chrysanthemums, Daisies, Jasmine, and Rhododendrons.

In the portfolio, which this pamphlet accompanies, there will be found six sheets, each with a coloured representation of a bouquet, among which the following flowers will be found. The numbers prefixed to them here, will serve to assist in tracing them on the bouquets, and as a further guide, the Roman numbers affixed, indicate on which sheet each flower is depicted.

- |                           |                               |
|---------------------------|-------------------------------|
| 1. Silene V.              | 15. Cabbage Rose I.           |
| 2. Dianthus III.          | 15a. Damask Rose II. IV.      |
| 3. Camellia VI.           | 16. Dahlia III.               |
| 4. Hydrangea IV.          | 17. Lilly-of-the-Valley VI.   |
| 5. Wild Chrysanthemum VI. | 18. Carnation I.              |
| 6. Pansy V.               | 19. Scilla II.                |
| 7. Lilac I.               | 20. Tropaeolum IV.            |
| 8. Geranium III. IV.      | 21. Pompon Chrysanthemum III. |
| 9. Verbena V.             | 22. Nasturtium IV.            |
| 10. Narcissus I. II. III. | 23. Potentilla VI.            |
| 11. Fuchsia V.            | 24. Scarlet Likeness VI.      |
| 12. Dianthus II.          | 25. Convolvulus V.            |
| 13. Sweet Pea I.          |                               |
| 14. Aster II.             |                               |

The three sheets marked B, C, D show the actual shapes into which the paper must be cut for the petals of the flowers, and the numbers attached to these shapes will be found to correspond with those annexed to the flowers of the bouquets, and will prove of much assistance to beginners in the art of flower-making, enabling them to become well practised before manipulating with real flowers, or at times, when real specimens cannot be procured. In similar manner, the shapes of the leaves of the same flowers, are also given (on sheets E and F), and the name of the flower to which any of these belongs, may easily be found by searching among the bouquets for a leaf with the same number, noticing to which flower it is attached, and referring to the number in the list, to ascertain the name of that flower.

The sheet marked A, shows the manipulation requisite in order to perfect the flowers, as mentioned in the particulars of individual specimens, given further on. The processes of crimping, by means of a pair of pincers, and of curling up the edges, by means of a large pin, are represented here; also,

moulding afterwards into the proper position, by means of an instrument called a *moulder*, the mode of fastening the leaves to the stem, of winding the green paper round the wire stem, and of attaching the stamina thereto, are here shown.

Among the flowers, particulars for the formation of which are hereafter given, there will be found only some that are depicted on the accompanying sheets; students are recommended to practise making these, before proceeding to the production of any others.

---

## DIRECTIONS HOW TO FORM VARIOUS FLOWERS.

### CARNATION.

Crimp the edges of the petals with the pincers; before doing so, fold each set into four; then, tie on to a moderate sized wire, three of the sets; next place five sets round these, and then put the flower into the calyx, previously dropping a little gum on to the wool, which is in the latter. Cover the stem with stem paper. The pincers must be used to arrange the petals naturally.

### CINERARIA.

This flower does not require any crimping or curling, but it is necessary to strengthen it, by placing a small circular piece of paper at the back of each blossom, which must be attached with gum. The corolla is made of fine wool, of a rich brown, tied lightly on to the stem, and then touched round the edge with chrome and gum. Draw this through the centre of the flower—slide on the calyx—place, say, four flowers together, about two inches down each stem, and fasten the leaves just under them. This flower is very useful for bouquets, as it grows in a variety of colours.

### CHRYSANthemUM.

This flower may be made in two ways; one is by drawing the pincers firmly down the centre of the petal; the other by curling the petal round the pin to give it a quill-like appearance. Tie the first set on to the stem, with the floss-silk. The others are passed on up the stem, one at a time, a little gum being placed between each set. Finish up with the calyx, and about four leaves down the stem.



## DAISY.

The daisy is made in similar manner to the cineraria. It requires no crimping, but a circular piece of paper at the back to strengthen it. A yellow corolla is drawn through the aperture in the centre. It is finished off with a small green calyx. Mount in clusters of about three, and attach three or four leaves.

## JASMINE.

Attach a little fine yellow worsted to the end of the stem. Draw it through the centre of the flower, which consists of five petals cut in one. The calyx is formed of green paper cut in points, one point attached to the back of each petal; finish off with five points of green paper; mount in clusters of four, with a couple of leaves at the base.

## RHODODENDRON.

This flower is most effective in paper. It is formed with one piece, although it represents five petals. *Gum* the edge nearly over; spot the centre or largest petal, varying the colour according to the flower. If crimson, the spots should be a rich brown—carmine and sepia, if white—the same colour, with the addition of a little deep chrome. Similar spots would apply to the lilac, or the white with pink edge. Some lilac blossoms have green spots, which make another variety.

To form the corolla, wrap some paper round the wire, about two inches down, then press a little green wax upon it, and attach ten stamina. Insert this piece through the centre of the flower—make fifteen blossoms—place three flowers at the top of a strong wire, about ten inches in length, and tie them back to back to each other; roll a little stem-paper round them, and then, at about two inches below the others, place six flowers close to each other all round; tie them on with silk as before, cover the stem with paper, and then place the other six blossoms. Cover the stem rather thickly, and then add three leaves; and at a short distance below, place three more.

## ROSE (CABBAGE, OR PROVENCE.)

Choose three shades of pink paper; the palest for the outside petals, the deepest shade for the inner set of petals.

There is no corolla in this flower, but that which is formed by the smaller petals. Crush three, and tie them to a moderate sized wire, then add six clusters of petals, placing one cluster above the other, and curl with the pincers. Each petal is to be touched with gum—a set is then placed round, previously curled, a third of the way down the petals, to make them curve forward over the heart of the flower. Those of the next size, are turned back at the edge, and placed in the intermediate spaces of the preceding row; place three more rows, each a little lower than the other, and finish off the flower with the calyx. Cover the stem neatly with a strip of green paper and attach leaves.

#### DAMASK ROSE.

This may be made with deep cherry-coloured paper; also with carmine paper. Instead of six clusters, place five round the prepared corolla; then add five petals of the same height, and three rows turned back, each a little lower than the other; finish off as before.

#### TULIP VAN-THOL.

This is a favourite flower in paper, and very useful, as it looks so bright and natural in a flower-pot in the winter. The petals must be cut from thick yellow paper. Form two deep creases up the centre of the petal. This is done with the pincers; curve each petal very much at the bottom—paint them inside and out with carmine, shading the colour off softly at each edge. Form a foundation of wool, *covered* with yellow paper—it must be cone-shaped. Tint the same nearly to the top with carmine, tie on three petals with floss-silk, then three more between, of somewhat larger size. Three more may be added at pleasure. Cover the stem with light green paper. Two or three green leaves may be placed round the stem; these can be made of stout green paper.

#### WALLFLOWER.

This is a particularly effective flower in paper. Choose a brilliant orange paper, and for each blossom cut four petals—cover them half way down with carmine, upon both sides; then draw on them vein-shaped lines a rich brown colour (carmine in powder with sepia in cake), and crimp the petals with



the pincers. Place four stamina of lemon-colour, and then four petals. Cut a calyx from dark brown paper, join it round so as to form a tube, and pass the stem through, after which cover the stem likewise with brown paper. The buds must be made of wool covered by paper, some green, others orange, partly painted with the same colour as that used for the petals. Place the three smallest buds on a wire; then three a little larger, and so on, until twelve buds are arranged; then nine flowers, each in rows of three, to which add leaves according to your taste, taking, however, nature as a guide.

#### HONEYSUCKLE.

Cut twelve petals from white paper, and tint nine of them with chrome-yellow—shade them afterwards with crimson lake. Attach to a fine wire one stamen with a green tip, which is for the pistil; then place five more, somewhat shorter ones, with orange-coloured tips. Roll some paper round the lower part. Colour each blossom darker with the crimson lake, after it has been joined. Make nine buds with white wool, and cover them with deep pink paper. Tint them like the petals, with crimson lake; place the buds on first, and then arrange the blossoms around; tie them on with floss-silk, and then finish off, by placing two small green leaves close to the flower, and two a little lower down the stem.

#### PINK GERANIUM.

Place some white wax between two folds of cherry-coloured paper. Place also a sheet of white wax between pale pink paper; then cut two large petals from the former, and three smaller from the latter. The large petals are coloured as follows:—Mark the lower end with vein-shaped lines of carmine, using for the purpose, a fine sable brush; then place in the centre of the petal a round spot of carmine, shading it off into a lighter hue towards the edge of the same, and then deepen the spot with carmine and sepia. Curve the petal by placing it in the hand and using the boule. Commence its construction by affixing to the end of a medium sized wire, five fine points of finer wire, and cover down the first with brown paper, till within an inch of the end; wrap a little green paper several times round it, and then attach six stamina, white with orange or scarlet knobs. The three small

petals are attached with gum, and then the two large ones are made secure with floss silk. The calyx is cut in one piece, from light green paper, joined round so as to form a tube—the stem is passed through this till it is close up to the flower. Lay a little gum over the calyx, and sprinkle it with down, which gives it the hairy appearance that may be observed in many flowers. Mount in clusters of two or three, and attach the leaves at a short distance below.

I must not conclude without making a few observations upon grouping, which branch of the flower-maker's craft closely approximates the pictorial art. One of the principal rules to be observed, is to avoid placing together those flowers which are akin in form and colour.

Thus, in arranging two round flowers, I invariably break the formality of their juxtaposition, by introducing some light spray.

Spring flowers I always group by themselves. I am not so particular with the flowers of every season, for the progress in cultivation has done so much towards furnishing us with specimens of various seasons, at all times, that it is no uncommon thing to meet with a rose in Spring, that we should take for

“The last Rose of Summer.”

And even in Winter, we may see in the florists' windows, in Covent Garden, such perfect specimens of nature's productions, that our imagination might be tempted to suppose the Summer sun could alone have brought them forth.

Mrs. Peachey, by special appointment, Artist in Wax Flowers to the Queen, instructs Pupils in making Wax and Paper Flowers, at 10, Berners Street, Oxford Street. Materials kept for sale at Soho Bazaar, Counters 34 to 39.

---

PUBLISHED BY

A. N. MYERS & Co, 15, BERNERS STREET, OXFORD STREET, LONDON, W.;

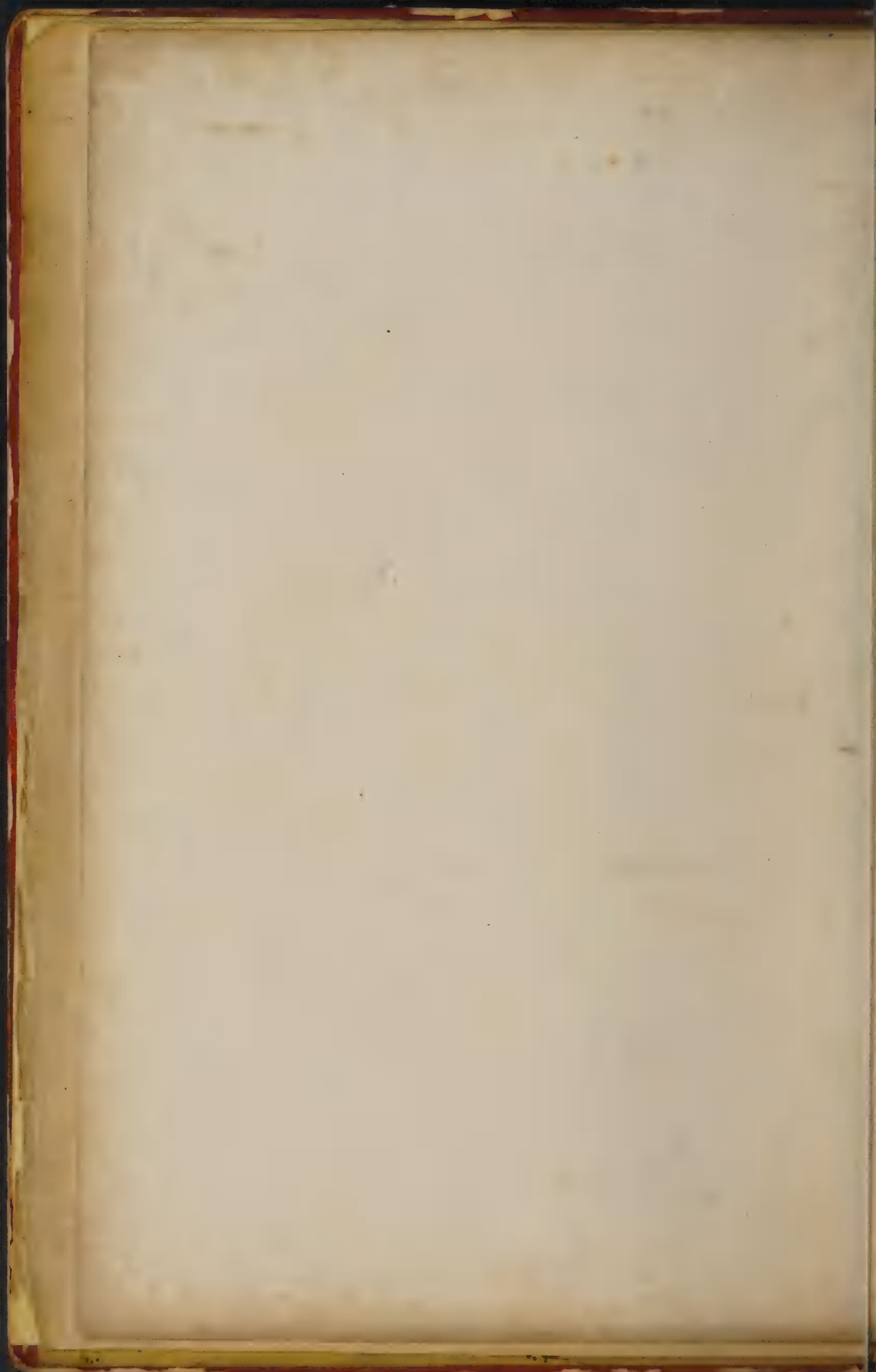
*Of whom Illustrated Catalogues of Educational Models, Toys, Games, &c., may be had on application.*



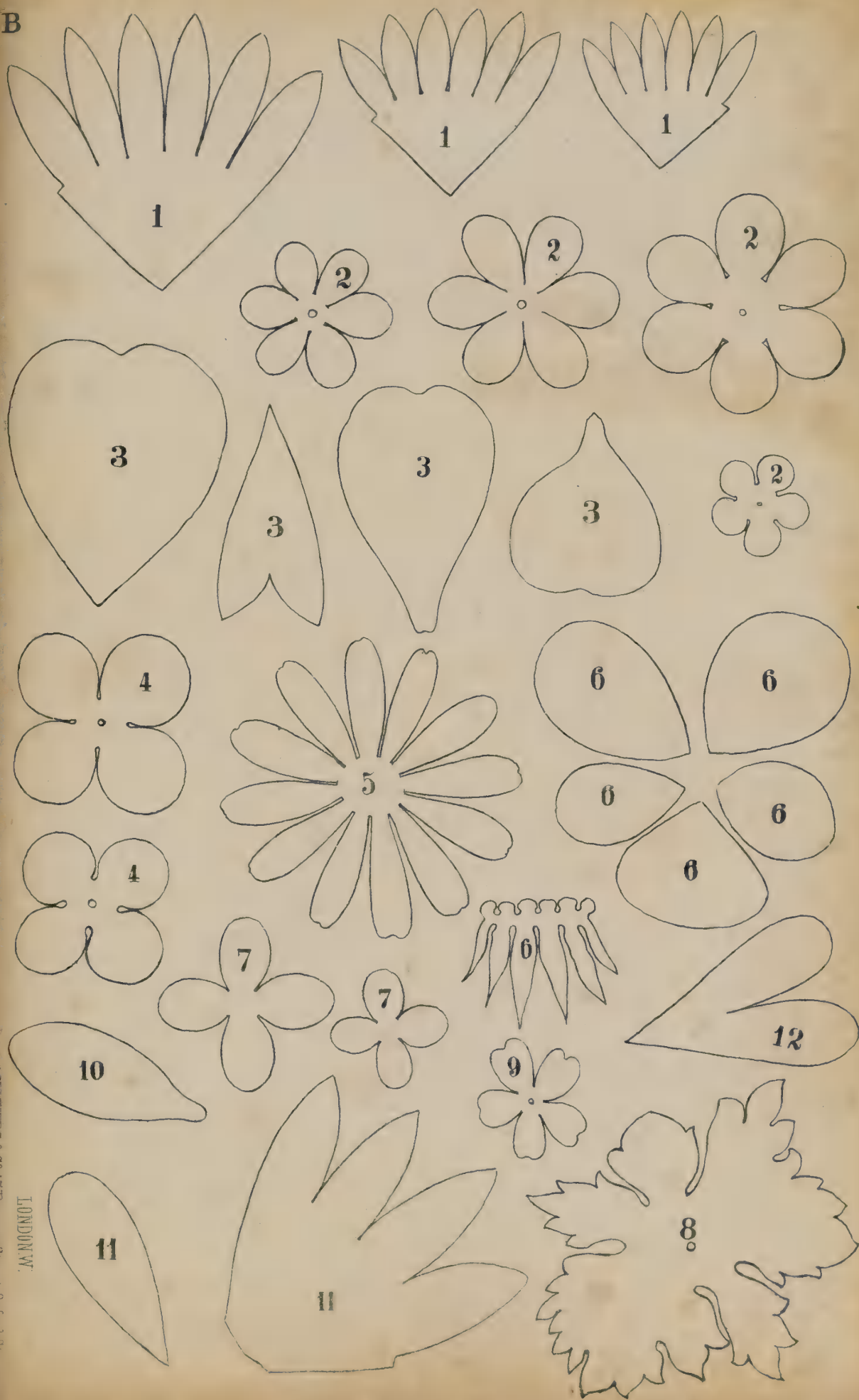


LONDON.

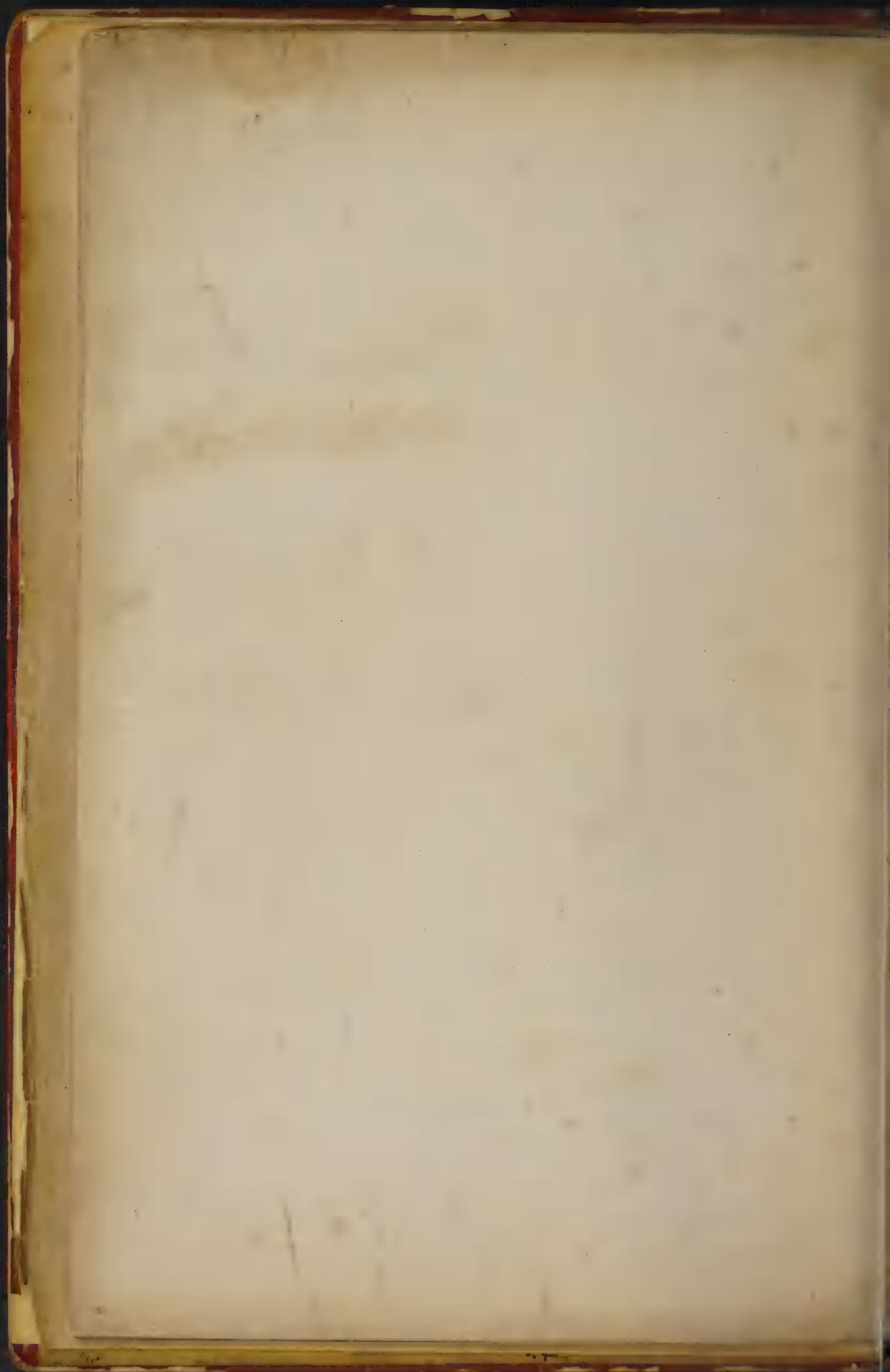
A. N. MYERS & CO. 15 Berners Street Oxford Street.

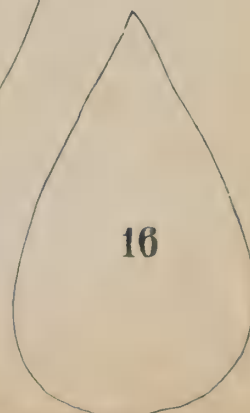
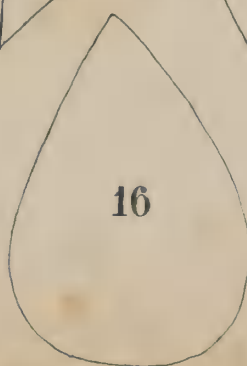
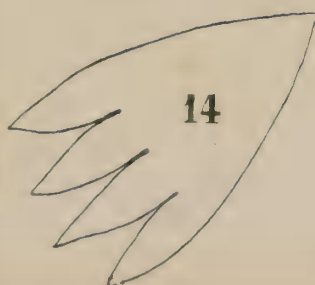
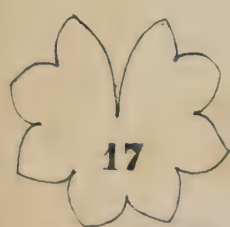
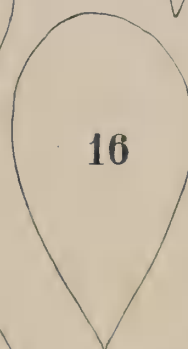
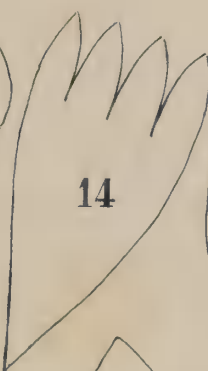
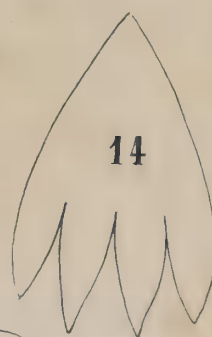
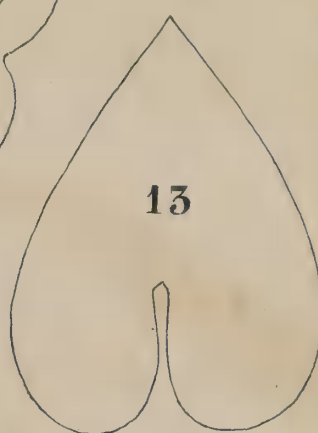
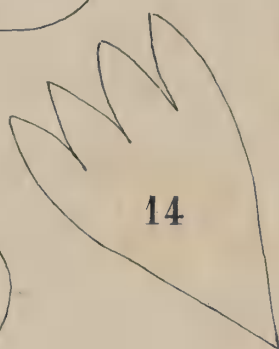
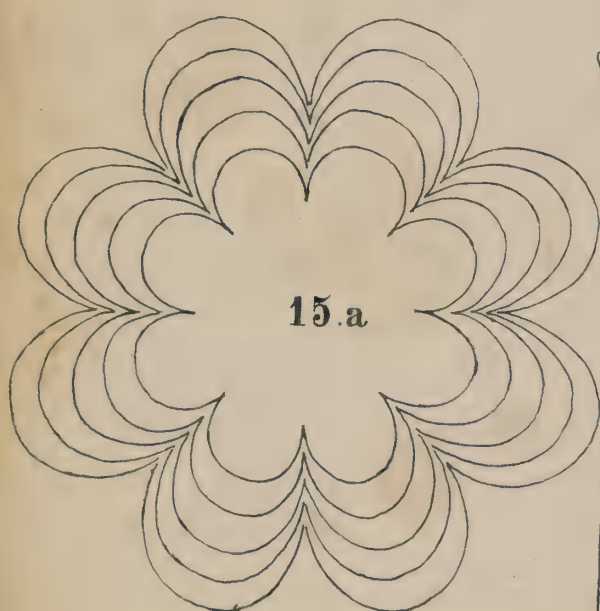


B





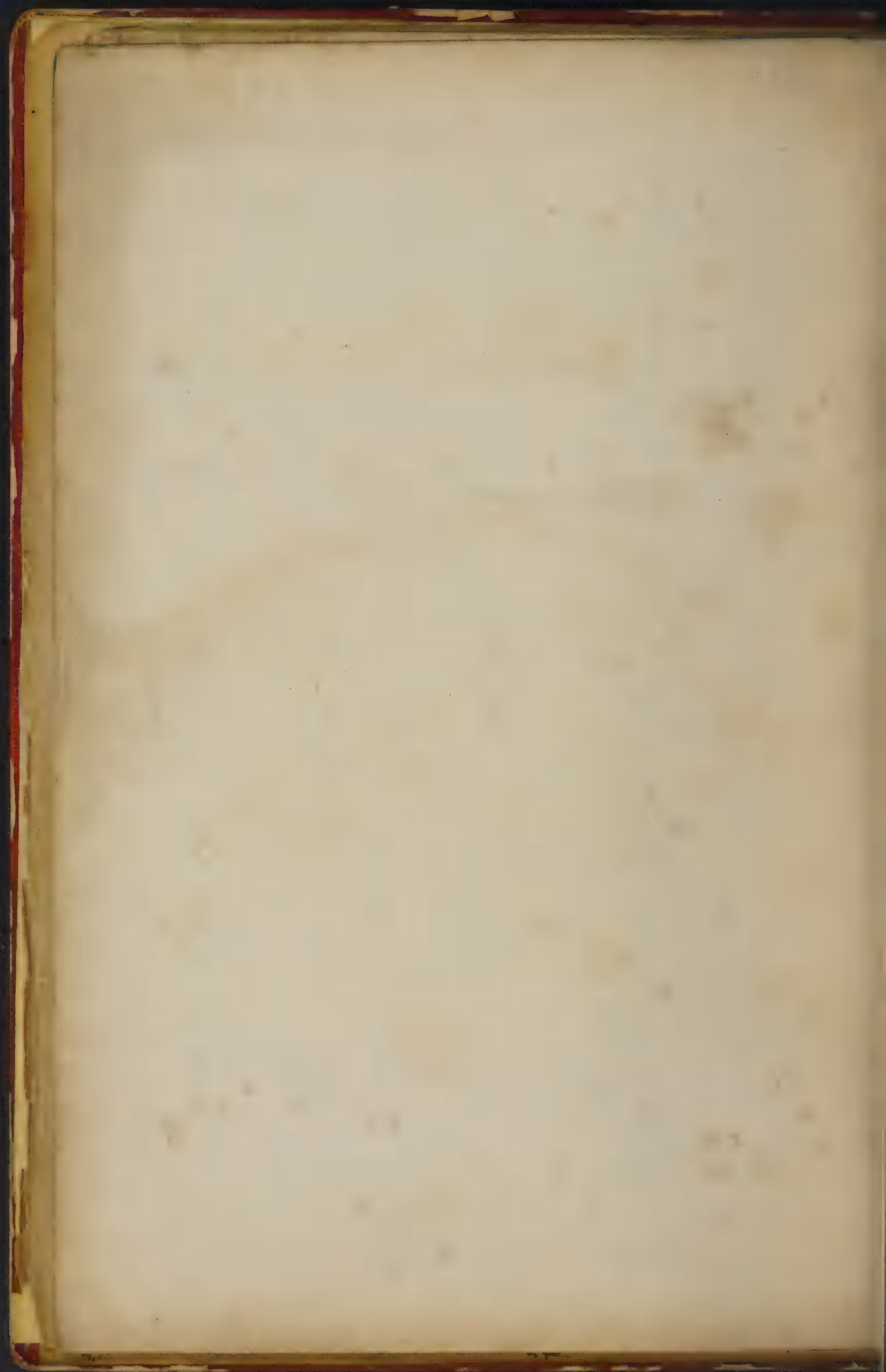




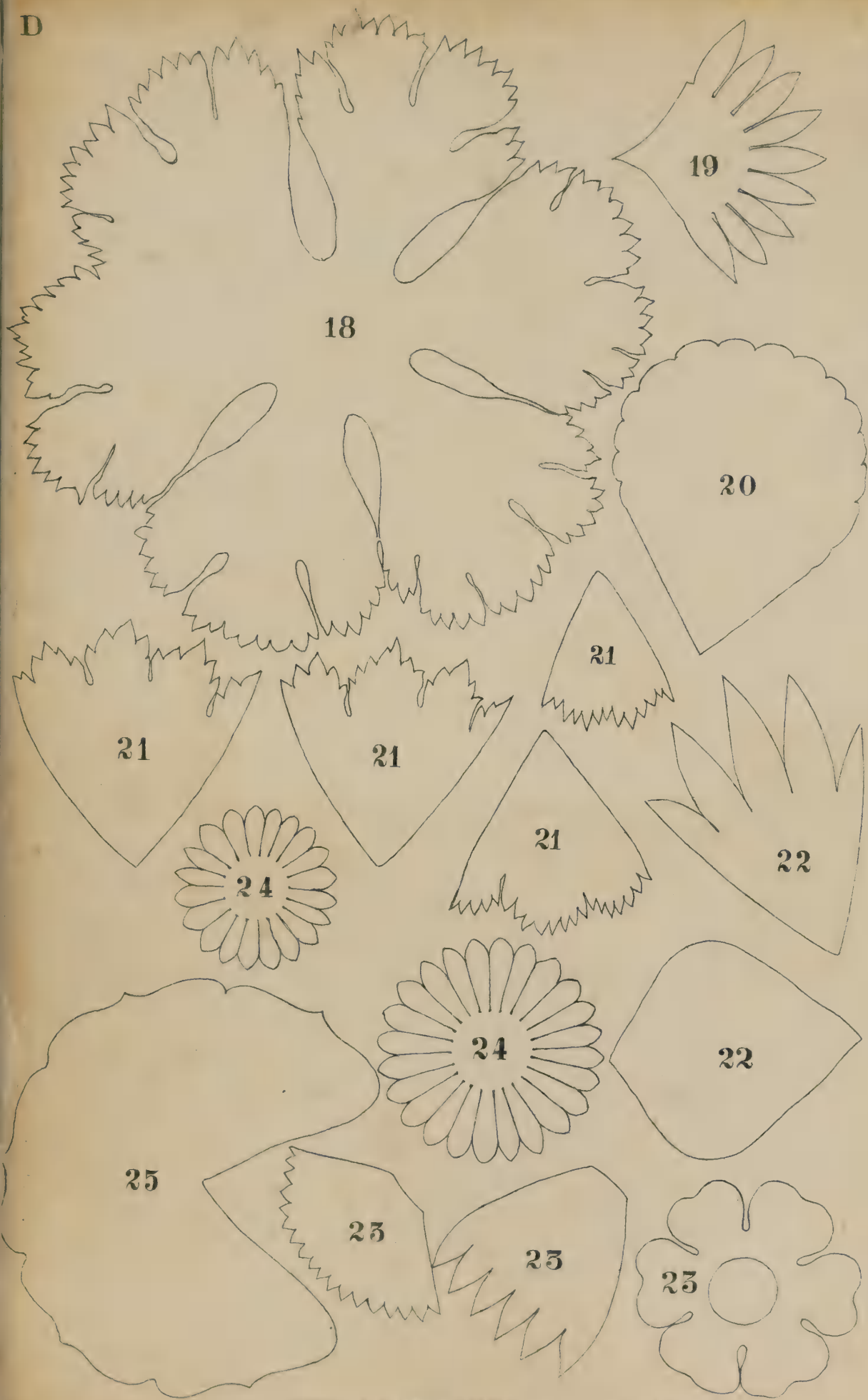
LONDON.W.

A. N. MYERS &amp; CO., 15, Bevis Street, Oxford Street.

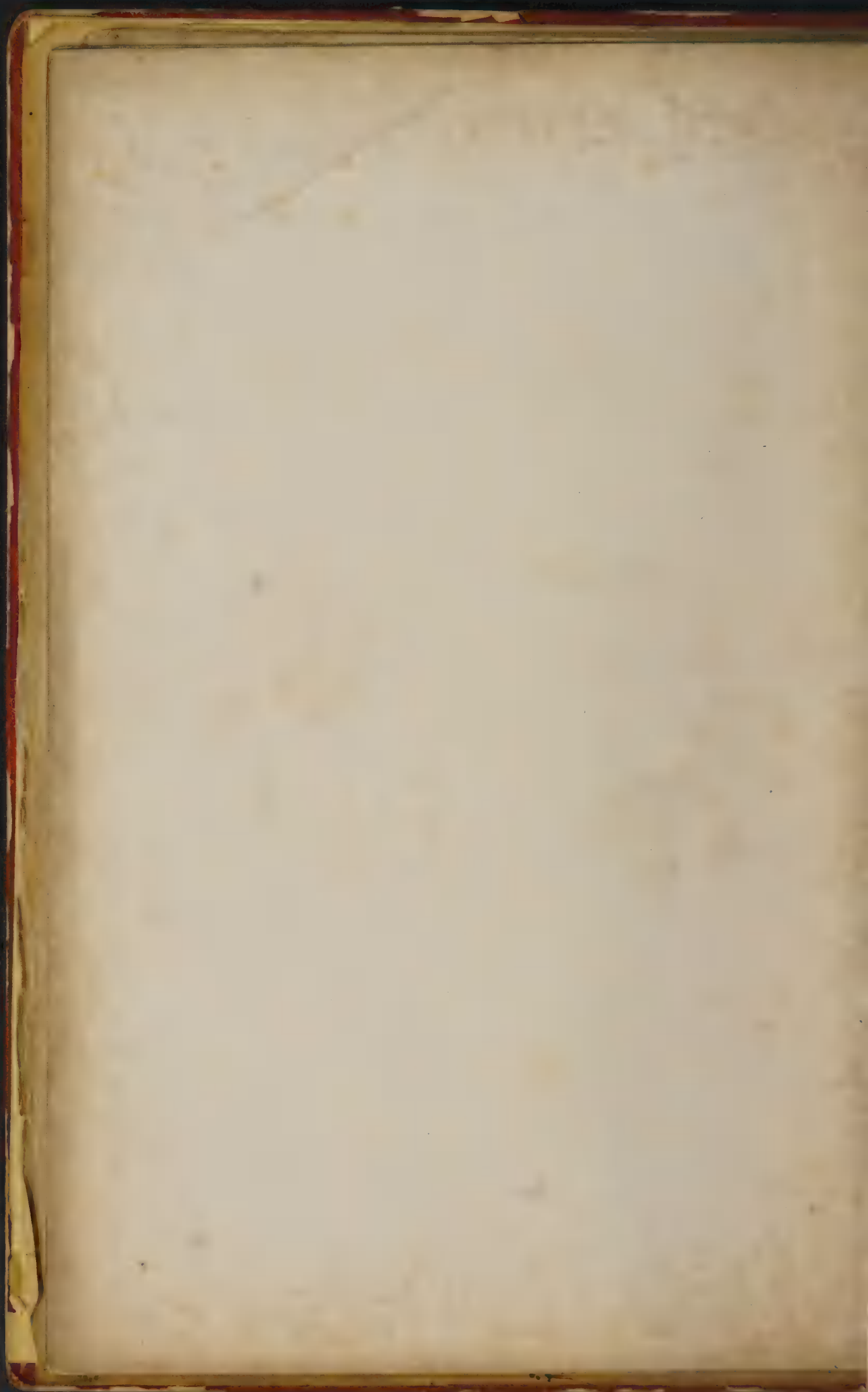




D

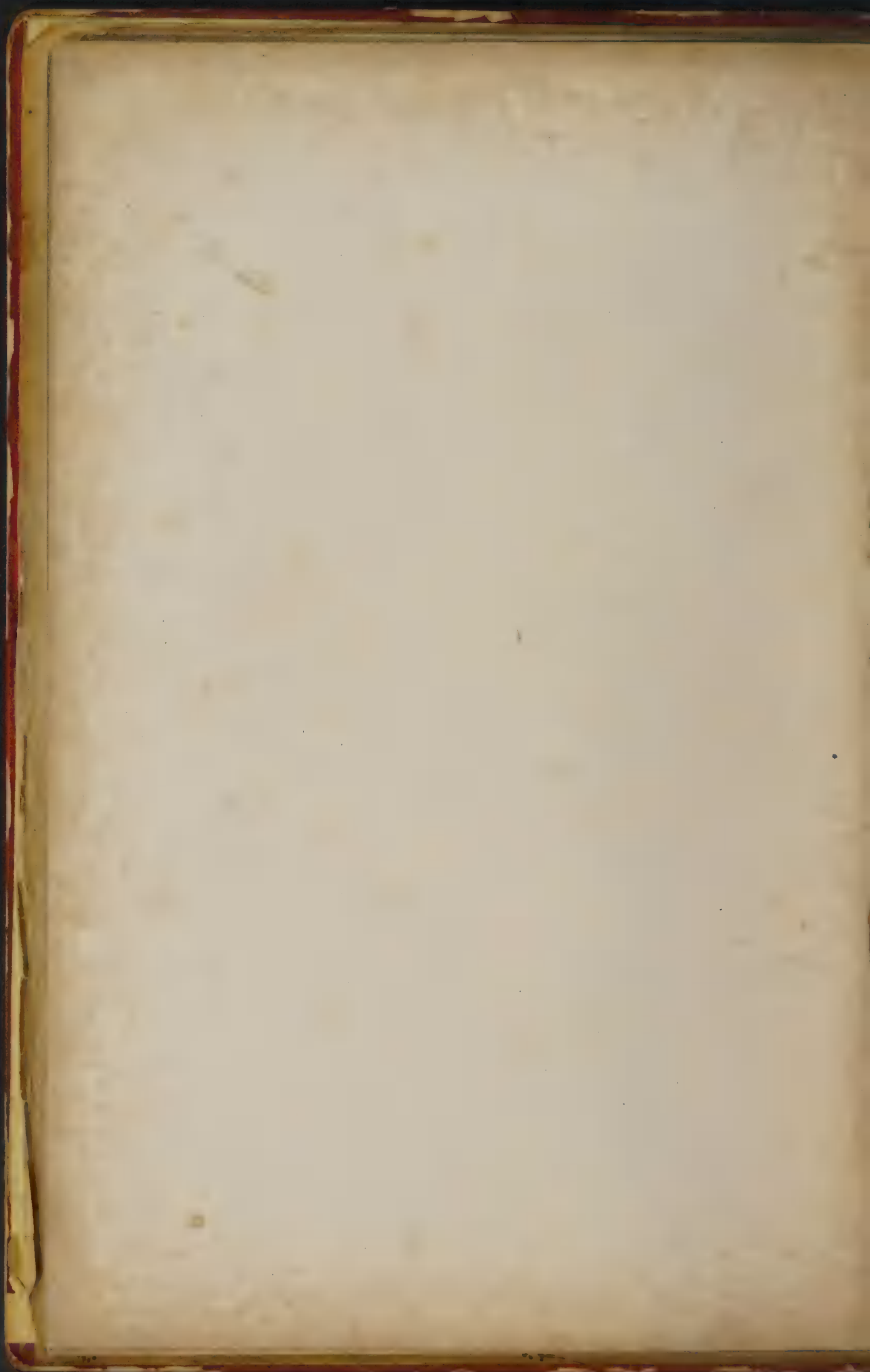






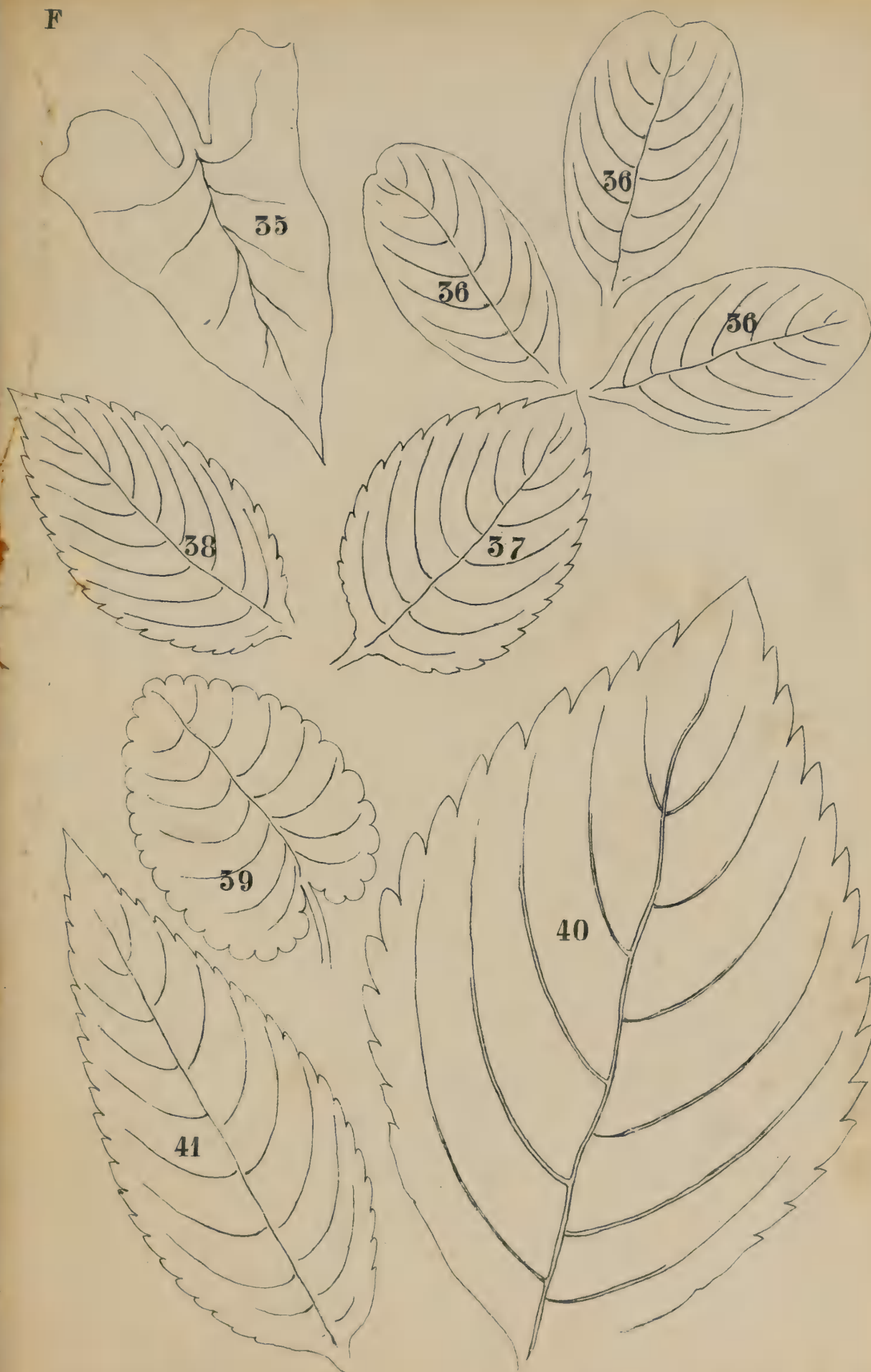
E

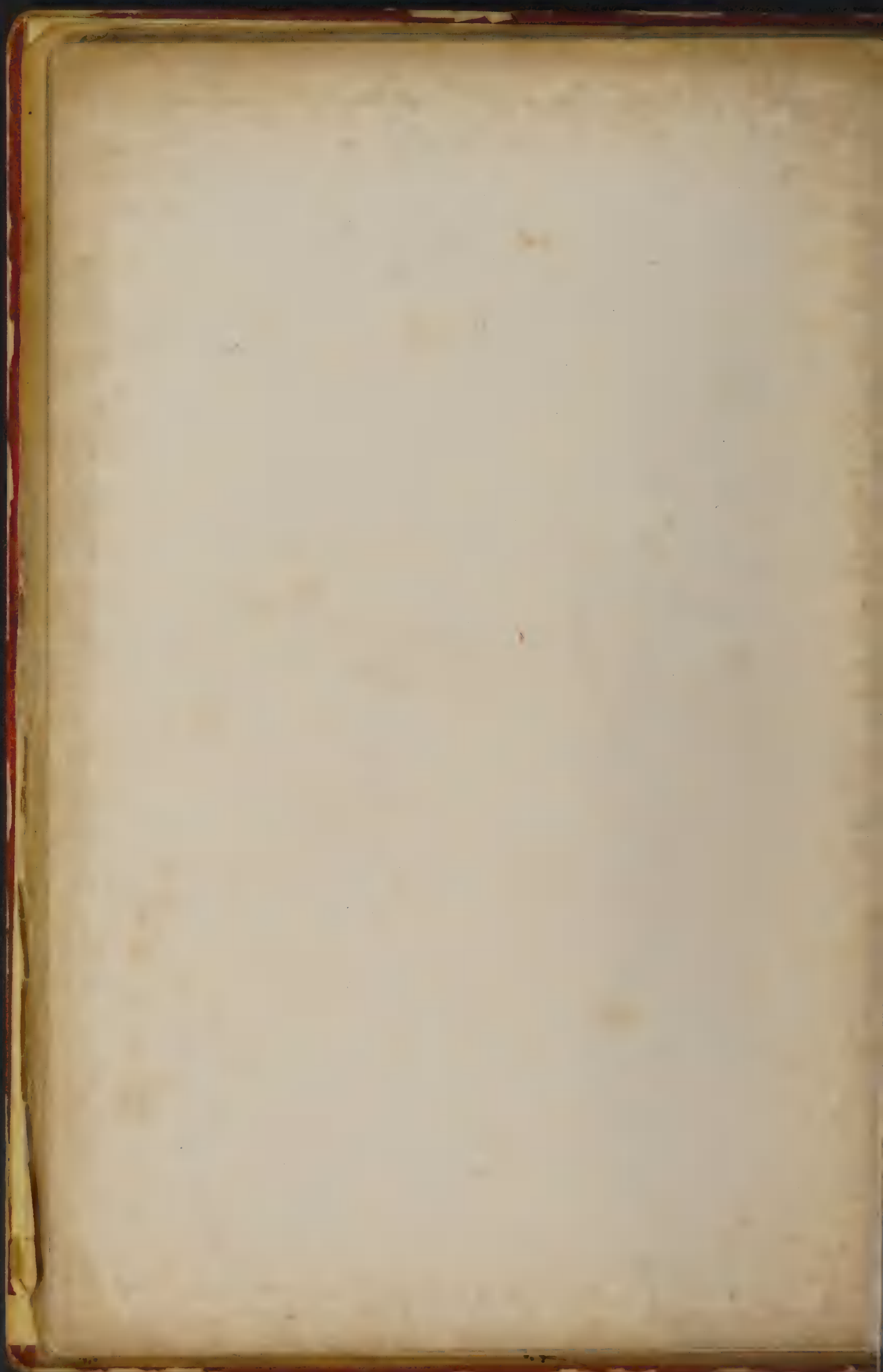






F

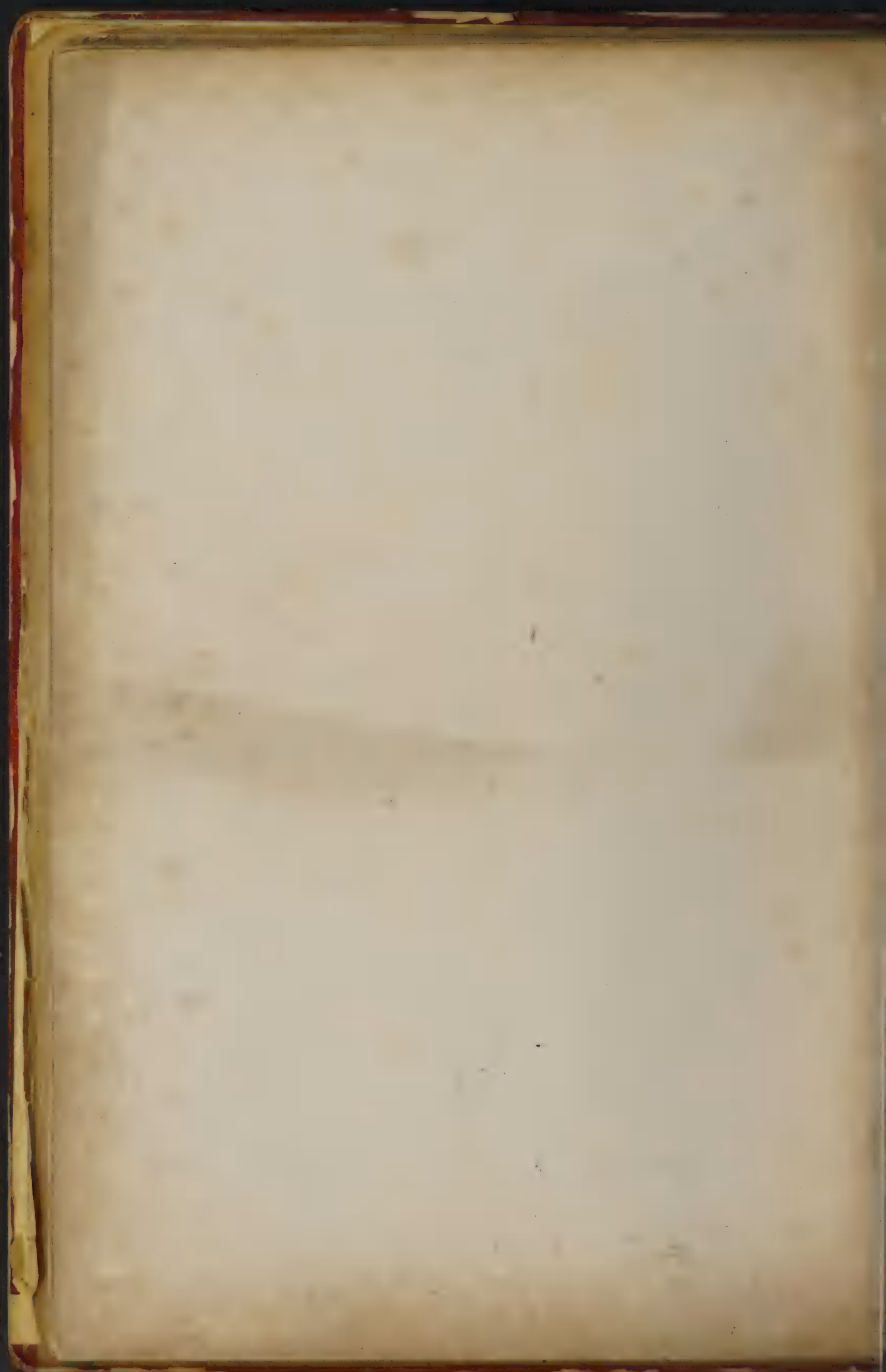






LONDON W.  
A. N. M. V. E. R. S. & CO. 15, Bonres Street, Oxford Street.

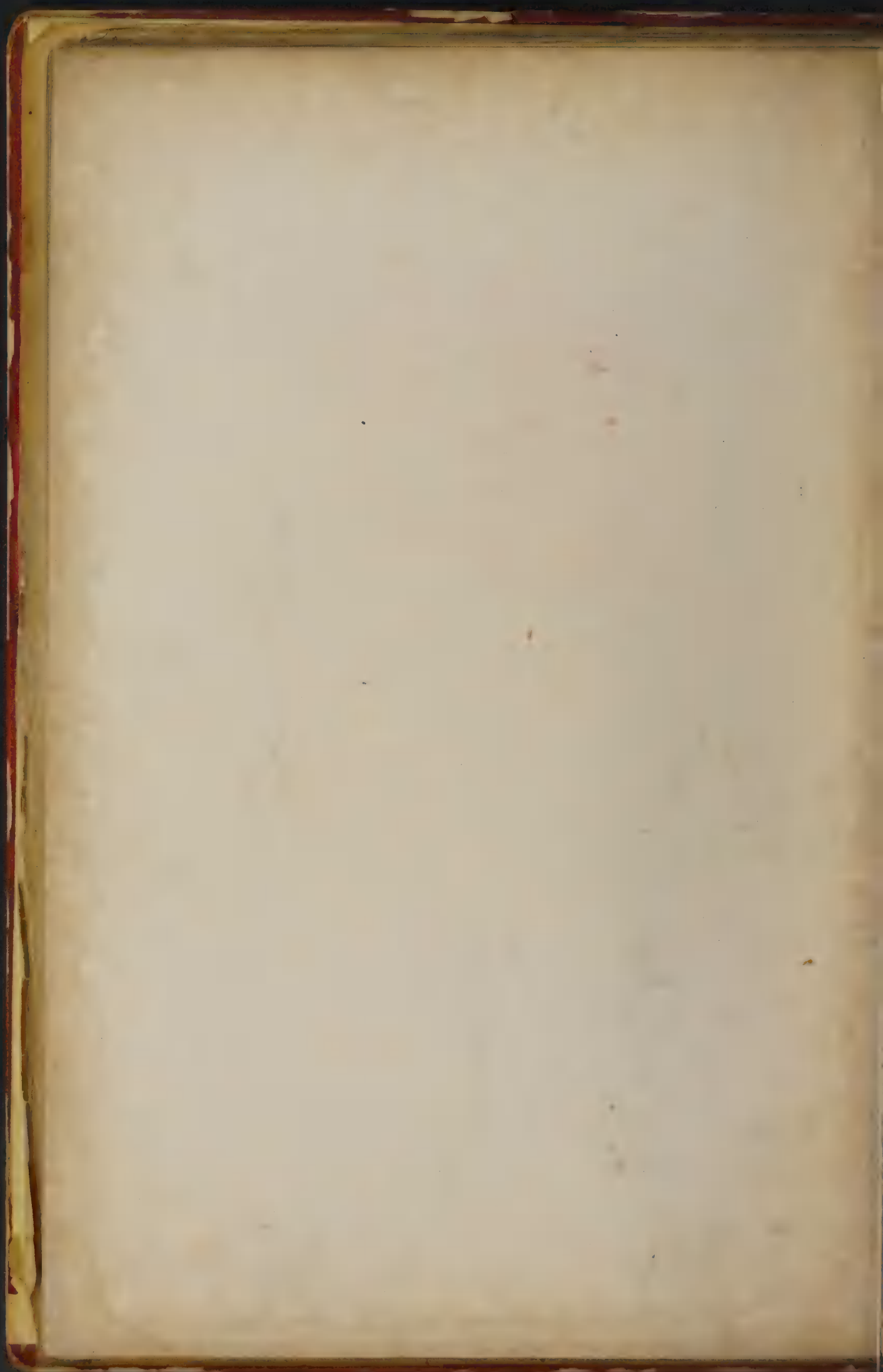






LONDON.W.

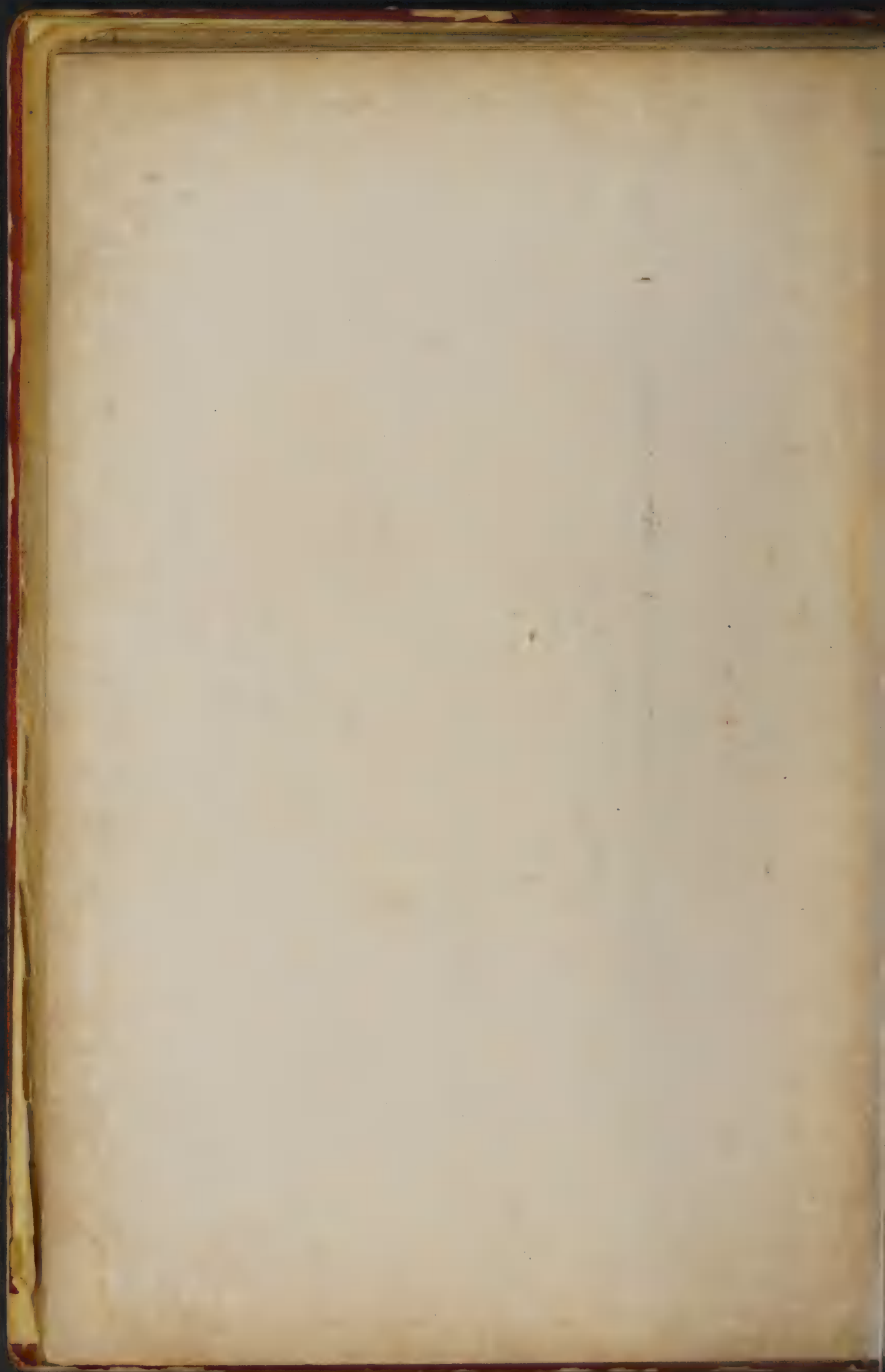
AN MYERS & CO, 15 Benres Street, Oxford Street.







LONDON.W.  
A.N. MYERS & CO, 15 Benres Street, Oxford Street

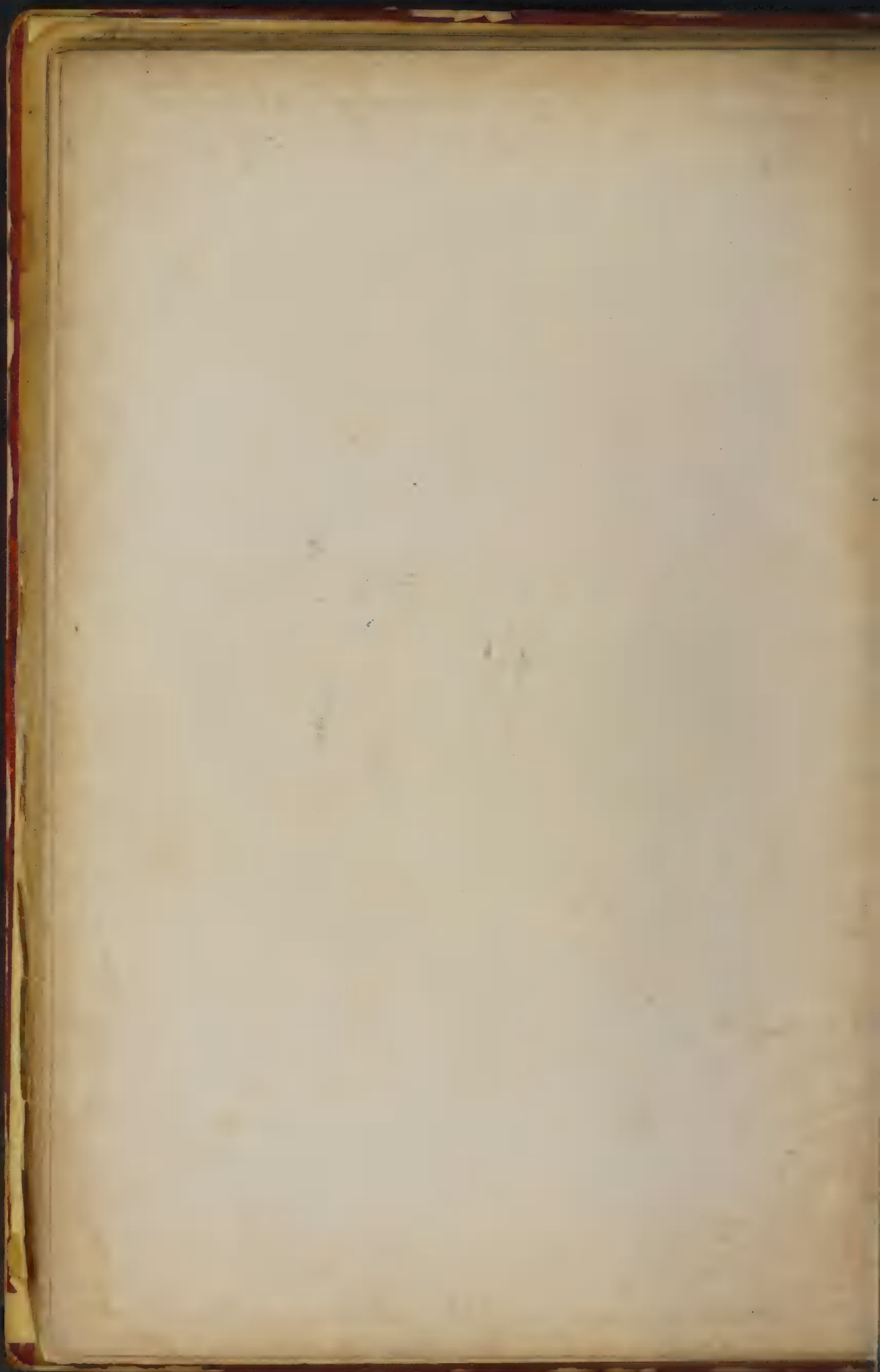




LONDON.W.

AN MYERS & CO, 15 Benes Street, Oxford Street.

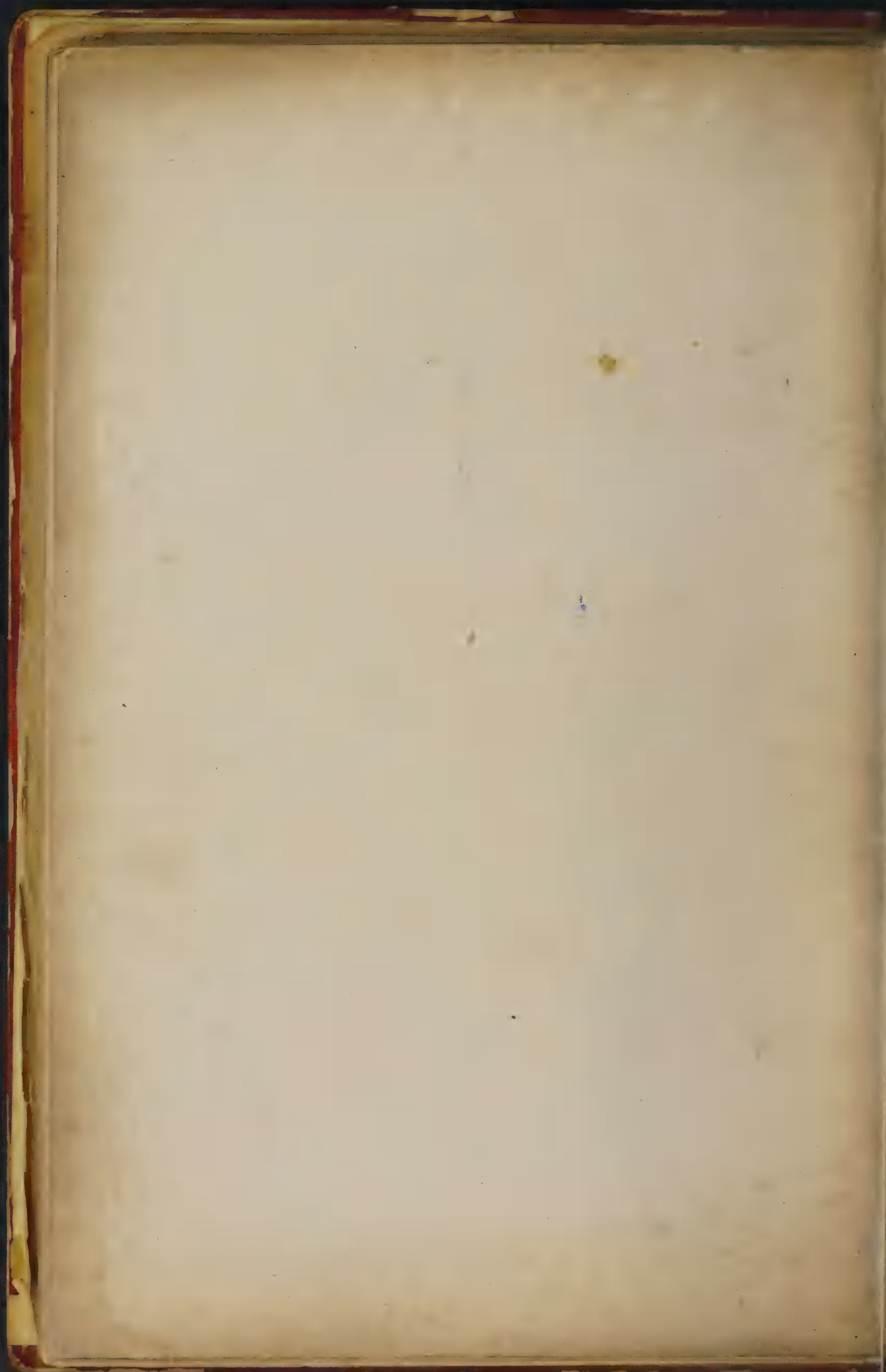






LONDON.W.

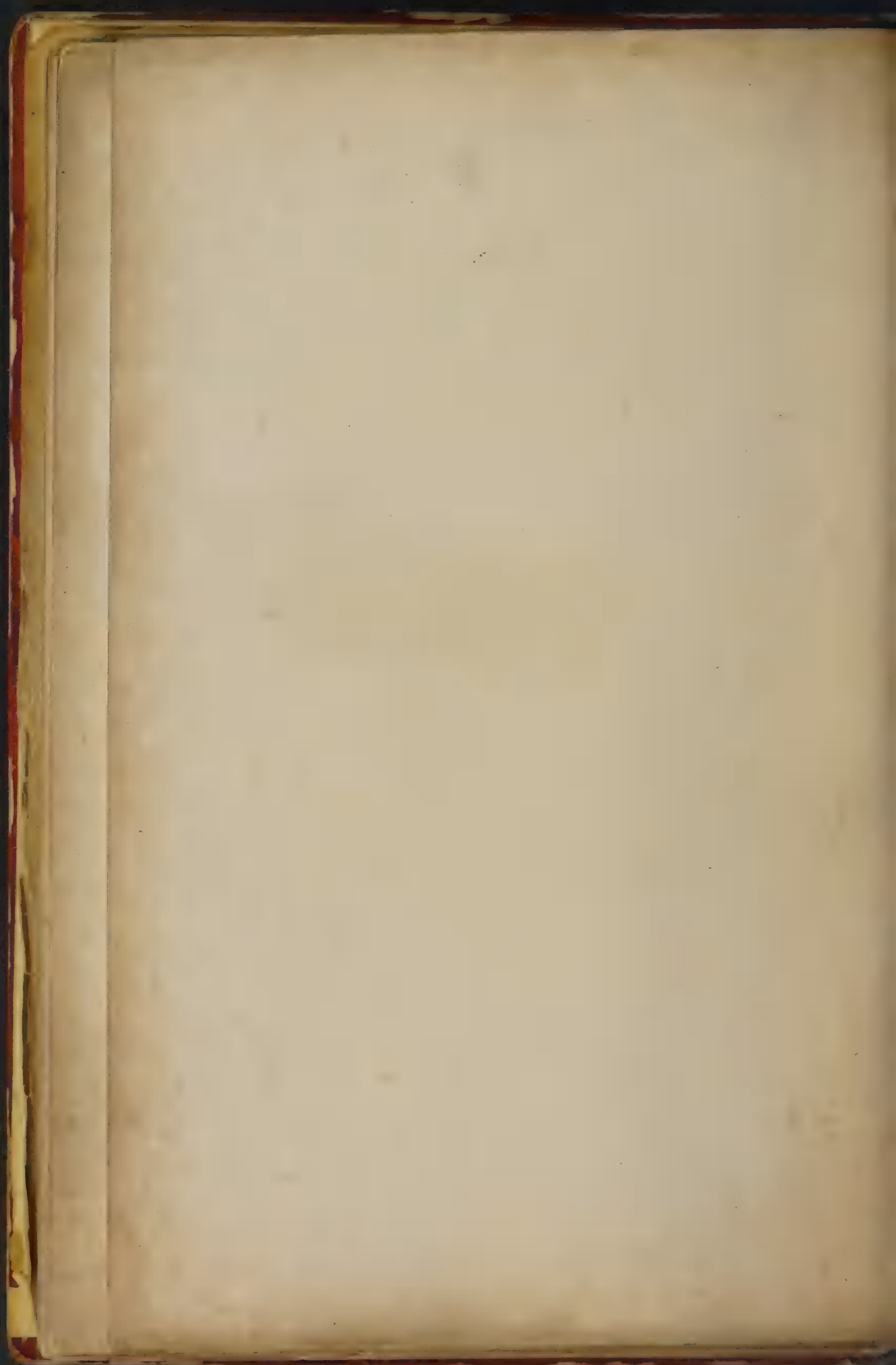
AN MYERS &amp; CO, 15 Benches Street, Oxford Street.







LONDON W.  
A. N. MYERS & CO, 15, Benares Street, Oxford Street.



217/0255  
255 | 501.



GEO. PEABODY

745

.5943

P3134

1869

c. 1

6742189  
07AG17

CE/CAH



301